



*narrative
wood*

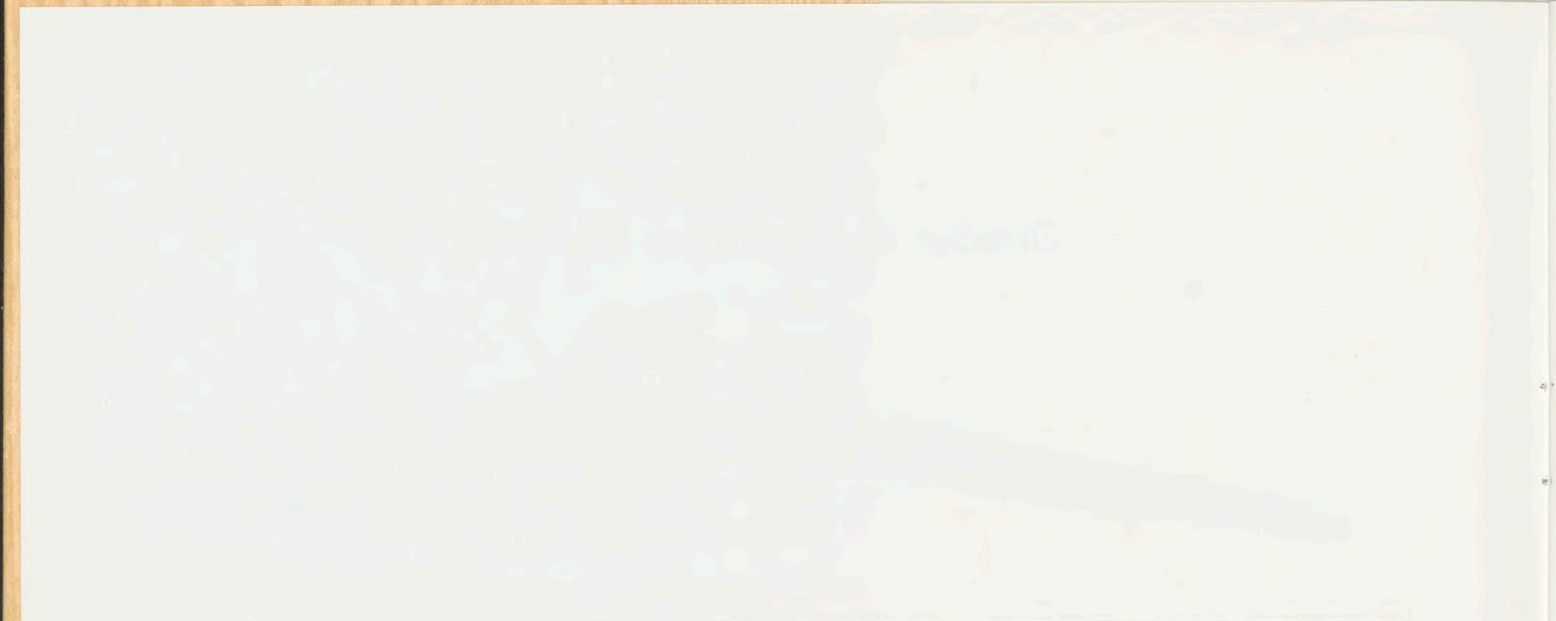
Miles Carpenter
Henry Leo Schoebel
Linda Swick
Lester Van Winkle

October 10–November 29, 1981



*narrative
wood*

The Corcoran Gallery of Art
Washington, D.C.



Much of the art of the 1970s has been characterized by the artist's renewed predilection for representational images, not only in the medium of painting but in sculpture as well. This trend seems to want to continue through the 1980s. Certainly one of the most significant revivals during this period has been that of narrative art; this kind of work is sometimes unreal or fictitious in content, though often it is documentary in essence. There has arisen in the Washington region a group of artists who strain the boundaries of representational, narrative art; each of the four artists presented in *Narrative Wood* has a unique flair for pictorial tale spinning, using his or her own life experiences. The four are Miles Carpenter, Henry Leo Schoebel, Linda Swick and Lester Van Winkle. They do not make esthetic statements alone; instead their works tell stories reflecting the artists' personal experiences, into which the viewer is invited to enter. What differentiates this group from 19th century realism and history painting and, more recently in Washington, the academic

training and approach of Ben Summerford, Robert Gates, Sarah Baker and Frank Wright, to name a few, is the presence of these stories.

The four artists utilize wood in varying ways. Miles Carpenter and Linda Swick revere the wood itself and delight in its magical, living qualities. Carpenter makes his images out of tree stumps, limbs and roots; he sees the figure inside the piece of poplar or elm or whatever and whittles and shapes it until he has let his vision out from inside the wood. Not all of these artists are concerned with this factor. Henry Leo Schoebel completely covers up his surface with oil and enamel so that the qualities of the wood are totally negated. Lester Van Winkle, after 1974, began coating his poplar pieces with brightly colored enamel, giving the work a glossy, shiny surface reminiscent of formica. Van Winkle regards the wood quite objectively as a medium; he has stated that if he could stand the smell of plastic, he would use that material instead. *Narrative Wood* brings forth these two differing camps: those—as with

19. Henry Leo Schoebel
¼ Irish—Ask My Mother. 1981
Collection Mr. and Mrs. Henry Russell Schoebel



Carpenter and Swick—who let the material retain its own inherent character and beauty while bringing their image into being; and those—such as Schoebel and Van Winkle—who ignore this concern.

The four artists, even though one is a folk artist, exhibit a close affinity to recent art movements. In essence they have not rejected but have manipulated and revitalized representational art. The Abstract Expressionist emphasis on the activity itself of creating art and art's emotional, self-referential content, has been re-focused and transmuted. Craftsmanship is of utmost importance to each of these artists. Miles Carpenter loves to work the wood—shaping the root or limb, carving and painting it, thus releasing the image from it. The free, loose, exuberant carving of *Waverly Monster*, 1980, and *Spread-Winged Seagull*, 1980, are prime examples of his free-associative approach. Swick feels strongly that if her piece is technically bad, that is, if the joints look sloppy and the carpentry is faulty, then the piece doesn't work visually. Schoebel demands that his objects look pristine and elegant and spends a tremendous amount of time and energy applying the layers of patterning. Van Winkle, too, is terribly concerned with the fabrication of the images, and in particular the painting of them. His earliest pieces, *For Pete's Sake*, 1971, and *Old Man Old*, 1973–74, are stained with oil and shoe polish; the later pieces are painted with oil enamel and, most recently, he has contemplated using simply oil-based paint so that more of his brush stroke will be evident. It is interesting to note that for these two sculptors, Van Winkle and Schoebel,

painting is an integral part of their creative experience. The medium of painting and sculpture have melded together in this narrative art form.

The meanings and associations suggested by the images are emotional and self-reflective; however, the viewer is encouraged to intrude and is even cleverly manipulated into doing so. The images in *Narrative Wood* are neither public nor specific; the nature, value or essence of the image resides not in the image itself but in its relationship to the viewer. The artists depict highly personal experiences to which we can all relate or, as with Carpenter especially, they create re-interpretations of stories via their own imaginations; in either case, the sculptures become participatory theaters for us. These invitations are extended by several technical and formal devices: seductively meandering lines; the rhythm of alternating rich, garish colors; sensuous materials and textures; paradox; enigmatic titles; juxtapositions of everyday imagery and distortions of traditional concepts of time and space. All of these elements induce the viewer to become involved in the sculpture at various points, and to vicariously relive visual adventures.

Henry Leo Schoebel's sculptures or "story boards" as he calls them are made of laminated planks of wood, painted with coats of oil and enamel. They are influenced by South Pacific and African beveled boards or tablets adorned with a type of Islamic and/or medieval manuscript decoration. They also relate closely to the contemporary style of so-called pattern painting. They are jewel-like and elegant, similar in feeling to icons; yet they are also very distinctive. The layers

of pattern reveal a personal, autobiographical narrative which, albeit with some considerable concentration, can be read by the viewer. In fact, at first glance, the boards look totally abstract; the recognizable images only emerge after careful study—some pop out and some remain deeply buried beneath the dense and often obscuring yet intrinsically attractive design. The brilliant red, gold, blue and green color combinations create an over-all sparkle; the colors are simply dazzling. The busyness of the pattern conveys the piece's restless, pent-up energy. The surface movement begins to project beyond the flat two-dimensional picture plane, to be read finally around the object, as a three-dimensional sculptural form. The spectator, then, is induced both by the elaborate details (narrative, figurative elements), and by the sinuous lines and brilliant colors, to become involved in a prolonged and detailed study of the work.

Linda Swick reveals the hideous, hilarious hassles of living and the messes and adventures in which she gets mixed up. She is an inventive story teller but her stories, like her style, are quirky and intimate. Perhaps her most obvious source in this art is the well-known artist H. C. Westermann. All of Swick's pieces are based on vignettes—her trip to the Yucatan (*Tourist Trap*, 1981); her snow-bound winter (*Vacation Box*, 1981); her high-rolling adventures in Atlantic City (*Pairadise Lost*, 1981). Her stories are told with tolerant good humor. Swick distorts traditional time and space, as all of the action, that is, the entire story, is presented simultaneously on one plane. Time is neither linear nor sequential. Schoebel also distorts

these elements as his stories unravel up and down, left and right, front and flip side concurrently. Swick uses luscious exotic and expensive woods that have been carefully worked and reworked.

Carpenter lures the viewer by his adept carving and his garish, decorative colors, his inventive imagination and his playful, tongue-in-cheek sense of humor. *Adam and Eve*, 1975, composed of an orange and green root monster, one red devil and two anatomically accurate riders is an example of this. The work, though inspired by the Bible, springs also from Carpenter's own imagination.

Van Winkle employs several devices to attract one's curiosity: paradox, that is, disguising his materials (all of the objects are made of wood); whimsical juxtapositions—*Dog and Rabbit*, 1975–76, for instance, is composed of a standing dog with a rabbit stuck to its nose; and *Analyzing the Obvious*, 1979, which places rather ordinary commonplace images (a dog and plants) in a bizarre surreal combination; and unexplainable titles. All four artists manipulate the viewer's sensuous instincts and/or narrative curiosities so that he or she will want to invest a greater than ordinary amount of time in viewing the sculptures.

Aspects of Abstract Expressionism have been reworked by these artists to give emphasis to the imagination and to autobiographical associations. Pop Art, more impersonal and detached than either Abstract Expressionism or the present esthetic, is a direct expression of the contemporary American experience. Pop Art examines common objects and trivia in everyday life. What these



3. Miles Carpenter
The Kids. 1972
Collection Jeffrey and C. Jane Camp/American Folk Art
Company



39. Lester Van Winkle
Red Boots. 1980
Courtesy Henri Gallery, Washington, D.C.

artists have gleaned from Pop Art is its attention to a vernacular source of imagery; however, not as it makes aggressive, commercial associations, such as to billboards, movies or advertisements, but as it refers more to personal, private associations. Campbell soup cans and portraits of Marilyn Monroe and Elvis Presley have been replaced by red boots, pets and grandparents. In *Home Sweet Home*, 1979, Linda Swick does make a Pop-like visual pun on a verbal cliché through an everyday, yet disconcerting, interior. However, the piece is a transitional one for her. In her new series, ironic humor now stems directly from her life experiences (or lack of them) and appears in her art quite uninhibitedly. Pop Art has allowed these artists to select and utilize ordinary images for reasons other than publicly referential ones.

Pop Art is also akin to the comic strip and several of these artists use comic strip devices. In particular, Henry Leo Schoebel utilizes balloon-like areas, cut-outs framing pictures within pictures, outlined figures and brash colors. In fact, his work relates closely to the paintings of the California artist Roy De Forest, who employs similar devices in his work. De Forest is an artist of individuality and wit who has developed an exotic personal imagery of quasi-naturalistic landscapes peopled with characters in an unorganized stream-of-consciousness manner. His format, plus his allusive titles, are the first indications that an actual visual story is being told; the same is true of Schoebel's work. As with Swick, Carpenter and Van Winkle, De Forest's life experiences are the sources for his principle themes. The story-telling content is the primary motivation behind De Forest,

as he symbolically extends time and space in his canvases. The four artists in *Narrative Wood* are closely aligned to his art form.

In fact, much of the work presented in this exhibition is related to recent painting, not only Roy De Forest but several New Image painters, such as Neil Jenney, Robert Moskowitz and Nicholas Africano. The New Image painters have created broad, flat surfaces on which to isolate and distort their images; these four sculptors have taken similar approaches, but have eliminated the canvas.

It is necessary to acknowledge one other indispensable source of influence on narrative art today, and that is the work of Red Grooms. His resplendent absurdity makes most other figurative sculpture seem blandly formal and sedate. He is a seer; his work is endlessly inclusive; he makes the viewer laugh. And his art is a direct reflection of visual experiences common to everyone. The work entertains by turning the familiar into the ridiculous, as is consummately demonstrated in *Ruckus Manhattan*, his own re-creation of New York City. Grooms, as do Carpenter, Schoebel, Swick and Van Winkle, reconciles us to the often absurd realities of life, and he does so by making us laugh.

The attitudes of Minimal Art with its spare forms and conceptual preoccupations can be seen in Schoebel's work with his simplified vertical format and in Van Winkle's work with his greatly pared down imagery. One can point to many examples of Van Winkle's acknowledging and presenting only the most salient features of his narrative sculptures. For instance, *Nooner*, 1979-

80, which through both its title and its imagery, is awash in sexual connotation, utilizes very simple means. The hat on the table and the high heel are both archetypal symbols of an adult male and female. The clues may be sparse but they are sufficient. These two images coupled with the title bring forth a sharply witty narrative. *Old Man Old*, 1973-74, with its awkwardness and naive vigor is reminiscent of folk art. It portrays Van Winkle's grandfather: even though he is not actually on view, the boot, the cane and hand suggest a compelling human presence. Van Winkle has given just enough clues so that the viewer can infer a narrative. The same reductive approach is often seen in Linda Swick, as in *Tourist Trap*, 1981, which was inspired by the artist's unsuccessful, frustrating trip to the Yucatan. And Carpenter's laconic *Wounded Knee*, 1973, was created after the American Indian Movement took over the settlement of Wounded Knee in South Dakota in order to draw attention to their demands for reform. The figure of the handicapped boy on crutches presents a poignant, powerful tribute to that tragic event.

The final influence on these artists that I would like to touch on is that of folk art in general, but more specifically, its story-telling tradition. The polychrome decoration of American folk art can be seen in the work of both Carpenter and Van Winkle. In fact, Van Winkle acknowledges that he

has benefited greatly by his looking at folk art, and specifically that of his friend Miles Carpenter. Carpenter's influence on Van Winkle can best be seen in *For Pete's Sake*, 1971, with its spare vigor of carving and the handling of the wood. It even contains a slice of watermelon—a Carpenter trademark. Weather vanes, stern boards and trade signs are forerunners of contemporary narrative art. Personal portraits with accompanying accoutrements, eye-catching emblems or logos associated with advertised products and animated complex toys have all set precedents for today's narrative sculpture.

We see that there are distinct common features characterizing the diversity of styles and sensibilities of the four artists included in *Narrative Wood*. There are also elements which place them within the American art historical community, from traditional folk art up through Abstract Expressionism, Pop Art to today's New Image painting. Ultimately the greatest contribution that these artists make in the context of the increasingly complex Washington art community is that each in his or her own way has created strong, individualized, humorous and highly provocative views of their own lives and experiences. Each is an artist who can stand up to contemporary American art anywhere.

Clair List



29. Linda Swick
Tourist Trap. 1981
Courtesy of the artist

Miles Carpenter
Henry Leo Schoebel
Linda Swick
Lester Van Winkle



13. Miles Carpenter
Waverly Monster. 1980
Collection Jeffrey and C. Jane Camp/American Folk Art
Company



8. Miles Carpenter
Adam and Eve. 1975
Collection Jeffrey and C. Jane Camp/American Folk Art
Company

Miles Carpenter

Born Brownstown (Lancaster County), Pennsylvania,
May 12, 1889.

Moved to Waverly, Virginia, 1901, with family and
worked at father's lumber mill.

Established own lumber mill, 1912.

Married, 1915.

Operated open-air theatre, 1916.

Began carving, 1940; stopped after WWII when business
picked up.

Retired from lumber business, 1955; opened icehouse
and fruit, vegetable and soda pop stand next to his
house.

Actively carved, 1955-63; stopped for duration of wife's
illness.

Wife died, 1966; began carving again to present.

INDIVIDUAL EXHIBITIONS

Richmond, Virginia, Anderson Gallery, Virginia
Commonwealth University, February 7-March 18,
1974.

Yorktown, Virginia, Yorktown Visitor Center, December,
1980-February, 1981.

GROUP EXHIBITIONS

Williamsburg, Virginia, The Abby Aldrich Rockefeller
Folk Art Center, "Signs and Symbols," September 10-
December 10, 1972.

New York City, Museum of American Folk Art, "Art of
the Occult," January, 1973.

Sandwich, Massachusetts, Heritage Plantation of
Sandwich, "The Herbert Waide Hemphill, Jr. Collection
of 18th, 19th and 20th Century American Folk Art,"
May 1-October 15, 1974; traveled to: Columbus,
Georgia, Columbus Museum of Arts and Crafts,
November 9, 1974-February 2, 1975.

Forth Worth, Texas, Amon Carter Museum of Western
Art, "The Image of America in Caricature and
Cartoon," October 17-December 14, 1975.

Madison, Wisconsin, Madison Art Center, "American Folk
Art (From the Collection of Herbert W. Hemphill,
Jr.)," December 14, 1975-January 25, 1976.

Roanoke, Virginia, Roanoke Fine Arts Center and Ferrum
College, "A Virginia Sampler Bicentennial Exhibition,"
March-April, 1976.

Brooklyn, New York, The Brooklyn Museum, "Folk
Sculpture USA," March 6-May 31, 1976; traveled to:
Los Angeles, California, Los Angeles County Museum of
Art, July 4-August 29, 1976.

Alexandria, Virginia, The Athenaeum, "Self-Taught 20th
Century American Folk Art," May, 1977.

United States Information Agency Four Year Tour of
Eastern Europe, "America Now," 1978-81.

Richmond, Virginia, Anderson Gallery, Virginia Common-
wealth University, "Naive Visions," September 13-
October 12, 1978.

Rochester, New York, Memorial Art Gallery of the
University of Rochester, "The Outsiders: 20th Century
Naive Art," October-November 1979.

Potsdam, New York, Brainerd Art Gallery, State University
College of Arts and Science, "Of the People, By the
People, For the People (The Herbert Waide Hemphill,
Jr. Collection of USA Folk Art)," September 14-
October 5, 1980.

Philadelphia, Pennsylvania, Philadelphia College of Art,
"Transmitters: The Isolate Artist in America,"
March 6-April 8, 1981.

Milwaukee, Wisconsin, Milwaukee Art Center, "American
Folk Art; The Herbert Waide Hemphill, Jr. Collection,"
September 17-November 1, 1981.

15. Henry Leo Schoebel
Continental Drift:
A Tragedy in Two Parts. 1980
Collection Timothy Egert



Henry Leo Schoebel

Born Rockville Center, New York, August 15, 1955.

Studied at College of Visual and Performing Arts,
Syracuse University, Syracuse, New York; B.F.A., 1977;
University of Maryland, College Park, Maryland
M.F.A., 1980.

Taught at University of Maryland, College Park, Maryland,
1979-80.

Graphic Design Assistant, University of Maryland,
College Park, Maryland, 1979-80.

Freelance Graphic Design, 1980-present.

Visual Arts Technician, Montpelier Cultural Arts Center,
Laurel, Maryland, 1980-present.

Awarded MacDowell Colony Fellowship, Peterborough,
New Hampshire, April-May 1981.

GROUP EXHIBITIONS

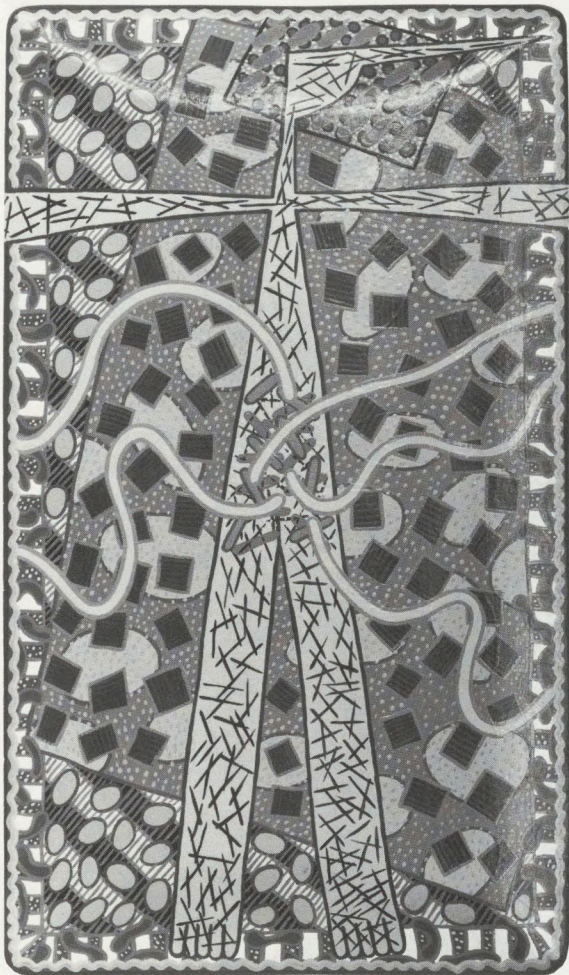
Washington, D.C., Foundry Gallery, "Drawing Show,"
August, 1979.

Washington, D.C., Washington Project for the Arts,
"Emerging Washington Painters: A Selection,"
September 4-29, 1979.

Washington, D.C., Foundry Gallery, "2nd Annual
Miniature Show," December, 1979.

Washington, D.C., Cramer Gallery, "Sculpture Summer
80," June 3-28, 1980.

Washington, D.C., Washington Project for the Arts,
"Options: Washington, 1981," April 17-May 16, 1981.



16. Henry Leo Schoebel
Slap Stick. 1980
 Collection Timothy Egert



18. Henry Leo Schoebel
Masquerade. 1981
 Collection Timothy Egert



30. Linda Swick
Vacation Box. 1981
 Courtesy of the artist

Linda Swick

Born Bedford, Ohio, September 9, 1948.

Studied Kent State University, Kent, Ohio; B.A., 1970;
 Florida State University, Tallahassee, Florida; M.F.A.,
 1977.

Taught at Florida State University, Tallahassee, Florida,
 1976-77; Art Barn, Washington, D.C., 1979.

INDIVIDUAL EXHIBITIONS

Tallahassee, Florida, Florida State University, May, 1977.

Washington, D.C., Fraser's Stable Gallery, January 12-
 February 4, 1978.

Washington, D.C., Washington Project for the Arts,
 December 4-29, 1979.

Dallas, Texas, DW Gallery, June 28-July 24, 1980.

GROUP EXHIBITIONS

New Orleans, Louisiana, New Orleans Museum of Art,
 "New Orleans Biennial," March, 1977.

Washington, D.C., Museum of Temporary Art, "36
 Hours," December 7-22, 1978.

Washington, D.C., Art Barn, "2nd Annual Invitational
 Show," January 3-28, 1979.

Camden, New Jersey, Stedman Art Gallery, Rutgers
 University, "Rutgers University National Drawing 79,"
 November 24, 1979-January 12, 1980; traveled to:
 New Brunswick, New Jersey, University Art Gallery,
 January 19-March 9, 1980.

Washington, D.C., "Laundry Show," January, 1980.

Washington, D.C., Washington Project for the Arts,
"Washington Sculptors," May 13-June 14, 1980.

Washington, D.C., Middendorf/Lane Gallery, "Tableau,"
September 2-October 11, 1980.

Macon, Georgia, Wesleyan College, "Wesleyan
International Drawing Competition," November, 1980.

Washington, D.C., Gallery 10, "Boxes," November 25-
December 20, 1980.

Washington, D.C., Centro de Arte, "South of (and Better
Than) Texas," January 15-February 15, 1981.

Philadelphia, Pennsylvania, Susan Gross Gallery,
"Trompe L'Oeil," May, 1981.



25. Linda Swick
Correlation. 1981
Courtesy of the artist





36. Lester Van Winkle
Irma. 1979
 Courtesy Henri Gallery, Washington, D.C.

Lester Van Winkle

Born Greenville, Texas, January 11, 1944.

Studied Del Mar College, Corpus Christi, Texas; 1962-64; East Texas State University, Commerce, Texas; B.S., 1967; University of Kentucky, Lexington, Kentucky; M.A., 1969.

Taught at University of Kentucky, Lexington, Kentucky, 1967-69; Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee, 1973; Virginia Commonwealth University, Richmond, Virginia, 1969-present.

Awarded Faculty Research Grant, Virginia Commonwealth University, 1973-74; National Endowment for the Arts Fellowship, 1975; Faculty Grant-in-Aid, Virginia Commonwealth University, 1977-78; National Endowment for the Arts Fellowship, 1980.

INDIVIDUAL EXHIBITIONS

Bedford Village, New York, Web & Parsons, April 12-May 3, 1975.

Washington, D.C., Henri Gallery, June 7-28, 1975.

Washington, D.C., Henri Gallery, September 9-30, 1978.

Richmond, Virginia, Anderson Gallery, Virginia Commonwealth University, November 7-30, 1979.

GROUP EXHIBITIONS

Washington, D.C., Corcoran Gallery of Art, "New Sculpture: Baltimore, Washington, Richmond," October 9-November 15, 1970.

New York City, Whitney Museum of American Art, "1973 Biennial Exhibition: Contemporary American Art," January 10-March 18, 1973.

Philadelphia, Pennsylvania, Moore College of Art, "Artists Books," March 23–April 20, 1973; traveled to: Berkeley, California, University Art Museum, January 16–February 24, 1974.

Bloomfield Hills, Michigan, Cranbrook Academy of Art, "Waves," November 6, 1973–January 6, 1974; traveled to: Grand Rapids, Michigan, Grand Rapids Art Museum, January 11–February 3, 1974.

Washington, D.C., Fendrick Gallery, "The Book is Art," January 12–February 14, 1976.

Bedford Village, New York, Webb & Parsons, "Wood Sculpture," September 25–October 30, 1977.

Richmond, Virginia, 1708 E. Main Alternative Space Gallery, "Opening Group Exhibition," September 1–30, 1978.

Richmond, Virginia, The Institute of Contemporary Art of the Virginia Museum of Fine Arts, "The Figure in Sculpture," October 10–November 14, 1979.

New York City, Hamilton Gallery, "Auste/Lester Van Winkle," January 11–February 2, 1980.

Richmond, Virginia, The Institute of Contemporary Art of the Virginia Museum of Fine Arts, "A New Bestiary: Animal Imagery in Contemporary Art," June 1–August 16, 1981.



38. Lester Van Winkle
Nooner, 1979–80
Collection Walter and Mary Anne Hooker

CATALOGUE OF THE EXHIBITION

Miles Carpenter

1. *Bulldog*. 1968
Oil enamel on wood, $16\frac{3}{4} \times 15\frac{1}{4} \times 27"$
Courtesy of the artist
2. *The Devil and the Damned*. 1972
Oil enamel on wood, $18\frac{3}{4} \times 9 \times 17"$
Collection Herbert W. Hemphill, Jr.
3. *The Kids*. 1972
Oil enamel on wood, $17 \times 16\frac{1}{2} \times 11\frac{1}{2}"$
Collection Jeffrey and C. Jane Camp/American Folk Art Company
4. *One-Third Pig, One-Third Snake, One-Third Whatsit*. 1973
Oil enamel on wood, $8 \times 15 \times 22"$
Collection Jeffrey and C. Jane Camp/American Folk Art Company
5. *Wounded Knee*. 1973
Oil enamel on wood, $44 \times 27 \times 11\frac{1}{2}"$
Collection Jeffrey and C. Jane Camp/American Folk Art Company
6. *Blackbird Pie*. 1974
Oil enamel on wood, $15\frac{3}{4} \times 13\frac{1}{4} \times 22\frac{1}{2}"$
Courtesy of the artist
7. *Nixon's Watergate*. 1974
Oil enamel on wood, $23 \times 13\frac{1}{4} \times 12"$
Collection Herbert W. Hemphill, Jr.
8. *Adam and Eve*. 1975
Oil enamel on wood, $27\frac{1}{2} \times 20 \times 48"$
Collection Jeffrey and C. Jane Camp/American Folk Art Company
9. *Carter's Peanuts*. 1977
Oil enamel on wood, $24 \times 18\frac{3}{4} \times 16\frac{3}{4}"$
Collection Herbert W. Hemphill, Jr.
10. *Litter of Pigs*. 1978
Oil enamel on wood, $20 \times 15\frac{3}{4} \times 13"$
Courtesy of the artist
11. *Two-Tailed Jaws*. 1978
Oil enamel on wood, $22 \times 15 \times 70"$
Collection Jeffrey and C. Jane Camp/American Folk Art Company
12. *Spread-Winged Seagull*. 1980
Oil enamel on wood, $11\frac{1}{2} \times 7 \times 17"$
Courtesy of the artist
13. *Waverly Monster*. 1980
Oil enamel on wood, $20\frac{1}{4} \times 13 \times 41"$
Collection Jeffrey and C. Jane Camp/American Folk Art Company

Henry Leo Schoebel

14. *Bosom Buddies*. 1980
Oil enamel on wood, $16 \times 9\frac{1}{4} \times 1\frac{1}{2}$ "
Collection Mr. and Mrs. Murray Bring
15. *Continental Drift: A Tragedy in Two Parts*. 1980
Oil enamel on wood, $96 \times 9 \times 1\frac{1}{2}$ "
Collection Timothy Egert
16. *Slap Stick*. 1980
Oil enamel on wood, $16 \times 9\frac{1}{4} \times 1$ "
Collection Timothy Egert
17. *Another Drowning*. 1981
Oil enamel on wood, $68 \times 10 \times 1\frac{1}{2}$ "
Courtesy of the artist, McIntosh/Drysdale Gallery,
Washington, D.C.
18. *Masquerade*. 1981
Oil enamel on wood, $96 \times 6\frac{3}{4} \times 1\frac{1}{2}$ "
Collection Timothy Egert
19. *1/4 Irish—Ask My Mother*. 1981
Oil enamel on wood, $45 \times 16\frac{1}{2} \times 1\frac{1}{2}$ "
Collection Mr. and Mrs. Henry Russell Schoebel
20. *A Terrible Accident*. 1981
Oil enamel on wood, $26 \times 16 \times 1\frac{1}{2}$ "
Courtesy of the artist, McIntosh/Drysdale Gallery,
Washington, D.C.
21. *Three Best Friends*. 1981
Oil enamel on wood, $80 \times 11 \times 1\frac{1}{2}$ "
Courtesy of the artist, McIntosh/Drysdale Gallery,
Washington, D.C.
22. *The True Story*. 1981
Oil enamel on wood, $144 \times 6 \times 1\frac{1}{2}$ "
Courtesy of the artist, McIntosh/Drysdale Gallery,
Washington, D.C.
23. *What's the Matter With Me, Anyway*. 1981
Oil enamel on wood, $77 \times 2\frac{3}{4} \times 1\frac{1}{2}$ "
Private Collection, Washington, D.C.

Linda Swick

24. *Home Sweet Home*. 1979
Cherry, pine, mahogany, wood chips, resin, liquid
nail, coffee beans and sugar cubes, $60 \times 84 \times 60$ "
Courtesy of the artist
25. *Correlation*. 1981
Partridge wood, white pine, laminated plywood and
paint, $54 \times 46 \times 46$ "
Courtesy of the artist
26. *Lover's Leap: A Tribute to H. C.'s Cliffs*. 1981
Oak, mahogany and laminated plywood, $67 \times 71\frac{1}{2} \times$
 22 "
Courtesy of the artist
27. *Pairadice Lost*. 1981
Mahogany, pine and plywood, $49 \times 47 \times 14\frac{1}{2}$ "
Courtesy of the artist
28. *Revised*. 1981
Mahogany, pine and laminated plywood,
 $41 \times 25 \times 18\frac{1}{4}$ "
Courtesy of the artist
29. *Tourist Trap*. 1981
Mahogany and laminated plywood, $60 \times 47 \times 47$ "
Courtesy of the artist
30. *Vacation Box*. 1981
Zebra wood, mahogany, oak, glass and fern,
 $64 \times 20 \times 14$ "
Courtesy of the artist

Lester Van Winkle

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| <p>31. <i>For Pete's Sake</i>. 1971
Creosote and stain on wood and steel, 40 × 38 × 24"
Courtesy Henri Gallery, Washington, D.C.</p> <p>32. <i>Old Man Old</i>. 1973-74
Shoe polish on wood, 37 × 6 × 14"
Collection Chuck and Jan Rosenak</p> <p>33. <i>Dog and Rabbit</i>. 1975-76
Enamel on wood, 24 × 17 × 37"
Collection Calvin and Enid Sanford Cafritz</p> <p>34. <i>Mother-in-Law's Fingers</i>. 1978
Enamel on wood, 74 × 40 × 11"
Collection Calvin and Enid Sanford Cafritz</p> <p>35. <i>Analyzing the Obvious</i>. 1979
Enamel on wood, 72 × 18 × 78"
Courtesy Henri Gallery, Washington, D.C.</p> | <p>36. <i>Irma</i>. 1979
Enamel on wood, 36 × 8 × 22"
Courtesy Henri Gallery, Washington, D.C.</p> <p>37. <i>Low Tech</i>. 1979
Enamel on wood and steel, 48 × 42 × 36"
Courtesy Henri Gallery, Washington, D.C.</p> <p>38. <i>Nooner</i>. 1979-80
Enamel on wood, 78 × 37 × 14"
Collection Walter and Mary Anne Hooker</p> <p>39. <i>Red Boots</i>. 1980
Enamel on wood, 36 × 36 × 24"
Courtesy Henri Gallery, Washington, D.C.</p> <p>40. <i>Snow</i>. 1981
Enamel on wood, 56 × 56 × 76"
Courtesy Henri Gallery, Washington, D.C.</p> |
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LENDERS TO THE EXHIBITION

Mr. and Mrs. Murray Bring
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